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tures on the cathedrals at Chartres, Rouen, and Amiens, Leonardo da Vinci in Italy, Holbein and the Fliegende Blätter in Germany, Goya in Spain, Callot and Philippon in France, Gillray, Bunbury, Cruikshank and Punch in England, Puck and Judge, Harper's Weekly, McCutcheon, Goldberg, Payne, Fisher, etc., in America, all have been continuing an instinct in human nature with which the Assyrians, Egyptians, Greeks, and Romans were perfectly familiar.

Architecture as an Academic Subject.

ALFRED M. BROOKS, *Indiana*.

There was never a time when such vast sums were expended upon education as now, or when so many men were giving thought and labor, in a word, life, to the advancement of learning. In these latter days it has become so complicated that we often lose sight of its true object amid the endless theories and methods, signified by equally endless applications, just as we lose sight of the forest because of the trees. Bearing in mind the fundamental cause of this complication, intense interest in education, no matter how greatly we may deplore it we cannot be heartily glad that it exists, because it is the veracious witness of a precious fact. Education has to do with training men's minds, the intellectual side we style it for want of a better expression, and their hands, the practical or technical side; such education as is at present called vocational. No one, not the man who holds the most extreme views as to either aspect of the subject, will deny that the two are really inseparable. The fault which many thoughtful people find with our over-complicated education is that it has placed a deep gulf, often impassable, between the intellectual and technical sides of our nature which, while it is an indivisible nature, often appears to be divided simply because, by education, one side has been highly developed and the other sorely neglected. This is true of architecture, a subject of education which has been divided more completely than most;

the technical side of which has been developed splendidly, in respect to practitioners, i. e. architects, while the intellectual and aesthetic side has been, and is, pitifully neglected, i. e., in respect to society at large. Another glaring fault of much of our education, and not of technical education solely, lies in the immoderate desire for immediate practical results. We want to see instant returns all along the line. It is a get-educated-quick method which many an institution of learning has sought to develop, and too many students have embraced, the sole proof of the success of which is represented by rapid and amazing pecuniary returns. The professional schools are doing much along this line, and, in many instances, doing it exceedingly well. But it is neither with this line, nor them, that I am today concerned. Rather, my plea is for such study of architecture in college as will tend to build up a group of persons, ever increasing, from whose minds and hearts shall never pass the sense of what noble building means in relation to the intellectual and aesthetic life of a people, en masse; such a group of persons as shall gradually imbue the people, en masse, with more and more of their own sense of the pre-eminent import and meaning of noble building; my idea is that a little leaven leaveneth the whole lump; that the colleges provide the leaven. In other words, I would have institutions of higher learning, year by year, send forth into many communities, an ever-increasing number of masters and bachelors who have learned not only to respect the science of architecture, as taught by the professional schools, but also to love and reverence the beauty of architecture, that quality which, in architecture as in any other art, when practised well, is the exponent of a state of mind; the individual architect's state of mind expressive and interpretive of the communal state of mind at a given epoch. As no art save music is so thoroughly unrepresentative as architecture, no models for it existing in "the diurnal round of nature," so no art.

save that of music, requires such strong powers of imagination, and such unerring logic.

In all great buildings there will always be a touch of mystery, and of that supreme harmony which lies behind the visible evidences of reasonable construction, and provable rightness of proportion and scale, which latter, with exquisite conclusiveness, Mr. Hastings has recently declared "to be the most subtle and indescribable thing in all art." In the last analysis this mystery and harmony will always elude us, but in the moment of eluding they will doubly convince us of their existence and their inestimable value. The same thing is just as true of great music. The dictum of the philosopher to the effect that "the invisible harmony"—which lies behind the contradictions of the senses, "is better than the visible" found perfect rendering in the well-known stanza of Keats:

"Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but more endear'd,
Pipe to the spirit ditties of no tone."

Spoken of the harmony of music, it matters not whether the music of words in verse, or notes in song, this is likewise true of the invisible, but felt harmony, behind loved stones, piled high in service, especially in the twin-service of religion and beauty, be it the Parthenon or cathedral of Reims. But feeling, in such connections, never exempts us from making the utmost effort to comprehend the understandable arrangements, and the graspable reasons for such arrangements, together with the preconceived and clearly intended purpose of all works of transcendent architecture. Feeling, inspiration, what you will, soon die away leaving no more trace behind them than a pebble gone to bottom, if they be not accompanied by sufficient powers of expression. We must, however, remember that expression may be inward, and to ourselves, as well as outward to others. To feel the charm, beauty, dignity, meaning, which lie behind the forms

that attest them, and to have such feeling constantly giving unpremeditated evidence of itself in the mode of a man's life, or the life of a period, is the ultimate proof of culture.

For a man to grasp, and to be able to elucidate, and then himself employ to good ends, i. e., get practical results, the physical principles of architectural design, is to be a professionally well-educated architect. There are more men of this sort every year. They are the product of our professional schools of architecture. They are a good product. And further, *some* of these very men are cultivated—I made a distinction between education, or special training, and cultivation—some, though lamentably few. But when all is said and done the prime and legitimate business of the professional school is to give professional training, and not to impart or plant the seeds of culture. It is the college about which there blessedly still clings some of that perennially sweet, if just now somewhat old-fashioned aroma of subjects, and treatment of subject, primarily humane; subjects, and treatment of subjects, to which the adjective liberal is still applied and, happily, is yet sometimes applicable. Here is the place for the sort of education in architecture for which I am pleading; here, i. e., in the college, and not elsewhere. But in the majority of cases those students who take what is usually entitled architectural history and theory, as a purely academic subject, are sent into courses planned for, and given by the professional school of the university. In such a place, even despite conscious effort to the contrary on the part of the teaching staff, the student is brought face to face with the ideal of practical service; ideal of that student who purposes to become a practitioner of architecture, and not with that ideal of the subject which is calculated to broaden the mind and intensify the intellectual life of the student who does not purpose, in after life, to be a builder though he may often be called on, in his capacity of cultivated man, to serve

on building committees, or to advise about choosing architects for important public or private undertakings. The student who has imbibed this latter ideal is he who has become profoundly impressed with the idea that it is the business of a liberally educated man to be able, in a truly useful degree, which negatives all thought of smattering, to assess the value of architectural plans and works, as a cultivated layman, which is a service of inestimable value to society at large, and *one*, because of the lack of such college training as will fit him for such assessment, at present generally wanting, with great resultant damage, to the progress of society at large, along architectural lines. This student, and his sort, will help to form a public which *can* create an intelligent demand, and which will judge intelligently if its demand is adequately met by what the professional architect produces. These students will be the leaven. The whole public is the mass.

At present there is no popular enthusiasm for architecture. None, I mean, in the sense of which there has long been a great popular enthusiasm for the drama. Little theatres are everywhere. Drama study classes under leadership, be it good or bad, the best obtainable, are to be found in hundreds of communities, large and small, rich and poor. The same is true of what is generally termed "art" by which is meant painting. The history and development of art, even the gossip of the subject, in its various phases and periods, is widely studied, widely popular, if not, as most of us would agree, studied adequately, or, often, wisely. With the man who sees no hope in this sort of general and increasing interest, popular enthusiasm, I have nothing in common. The contempt of the learned, the super-critical and carping learned, not those whose very learning has made them broad, accurate and kindly—the contempt of these learned heaped upon "the popular," if often deserved, is none the less short-sighted, for certain it is that the human

intellect, which can do so much to create and mould demand, thrives best where demand is wide spread. Let these learned, if not already too blunted by their sort of learning, see to it in the future more carefully than they have in the past, that whatever demand is steadily on the increase in common parlance, "popular," be moulded to increasing intelligence.

How great is the popular enthusiasm becoming for better and more attractive house furnishing! For all that goes under the banner of "arts and crafts!" Because the buglers sound some false notes and the recruits are awkward shall we utterly condemn those sought victories of righteousness which loom but vaguely on the horizon?

Among all classes at the present time there is real and growing zeal for art in its many forms. This is proved by the few signs I have enumerated, and the many which you will think of for yourselves. But of these many forms of art, architecture, so far as the people at large are concerned, is the least heeded. Not a picture exhibition in a great city, or a small, but has its "space," not infrequently "columns," for description and critical comment, in the erudite journal and the daily press alike. Not a play, professional or amateur, not a concert, but receives liberal "space." Then, I ask, how often does a new building of any sort, in village, town, or city receive similar "space," for description, or critical comment? We are too apt to forget that "space" in the papers means public interest, enthusiasm, popularity—begot and begetting. Where can we turn and not hear discussion of music, the drama, letters generally; clothes, landscape-gardening, and the "arts and crafts," fabrics, rugs, hangings, ceramics, pottery, porcelain, glass, metal work, iron gates, bronze, plate, jewels? Then how often do we hear discussion of architecture? And still the fact remains that no other art implies such immediate contact with the daily life of a people; none that so intimately concerns them in their living and

spending. It is the art which more than any other gives evidence of a people's state of mind, their requirements, their resources, their knowledge, their emotions and their zeal. The architect is his people's and his epoch's mouth-piece. If the people of his day have no strong, clear and dominating enthusiasm he will, in all probability, give expression to such colorlessness, in terms of correspondingly colorless architecture. He will do what most architects are at present doing, and what most of us are at present satisfied with, i. e., compose rather than create. And hence there is small reason why we should hope for anything more than a vast increase of the present interminable acreage of city dwellings and business structures, uncountable parallelograms, called blocks, and uncountable parallelopipeds, also called blocks, shrouded, wherever wealth gathers, in veils of ironic soot. For the redeeming exceptions in this gray, urban world of solid geometry, where men chiefly congregate to live and die, the trained architect is to be thanked, together with the professional school in which he got his training. What I have been saying is strongly emphasized by a few finely clear sentences taken from Mr. R. A. Cram's "Report of the Committee on Education," A. I. A., published in the Architectural Record for February, 1912:

"In many of the great State Universities that are such an enormous power in this country, there are evidences of a movement towards the establishment of schools of architecture. Instead of giving this movement a general approval, let us rather urge efficient and comprehensive departments of Fine Arts, not for the benefit of specialists, but for the general student body."

And again:

"We cannot too strongly insist on the point that schools of architecture, however good, fail of their full effect unless the men they train find themselves when they graduate, in touch, not with scoffing or in-

different materialists, but with a people needing art to express a best that is really in them, and clamorous for artists of all kinds to do the work; not, in a word, with barbarians, but with civilized men."

For giving the professional architect so little popular encouragement; for having done, and still doing, so little to enlarge the group of those who can understand his present aims, and shall inspire his future efforts; in fine, for having neglected to create a body of masters and bachelors in powerful sympathy with, and highly enthusiastic about the useful and beautiful art of architecture, the colleges are much to be blamed. The lump cannot be raised without the leaven. They should furnish the leaven and they have not. There must always be the patron masses and the individual performers. The first must be generally informed and eager; the second, particularly informed and capable to execute. Both must have imagination. These are fixed terms in that formula the application of which alone results in works of permanent artistic value; such values as the Greece of Pericles and the France of St. Louis attained.

What we need is an architecturally enlightened people; i. e., one among whom the art of architecture is a truly popular subject. How far our colleges can go towards creating such condition cannot be said until they shall make a wide-spread and whole-hearted effort. That there is any other agent for making this grievously needed effort in the present circumstances and as our country is at present constituted, educationally speaking, cannot even be argued.

What People Enjoy in Pictures.
FRANK B. TABBELL, *Chicago*.

The address was given from brief notes and can be reported only in outline.

The speaker disclaimed all intention of answering the question, "What is Art?" Rather, his attempt was to catalogue the varieties of pleasure ex-